

## NAZIMOVA'S RETURN TO SALT LAKE CITY

SINCE the first announcement was made that Nazimova was heading this way, innumerable inquiries have been received at the box office of the Colonial theatre as to the plays in which she will appear. Her single engagement in this city about two years ago served to whet the appetites of those who saw her, and it will be good news that during her stay here she will present three plays, two of which are absolute novelties in this city.

She will begin a three-days' engagement at the Colonial theatre next Thursday evening, December 1, continuing Friday night and afternoon and evening on Saturday. Today Nazimova is unique among the great actresses of the world. Her genius is of such an original mould that she can be likened to no other woman on the stage, past or present. But it will really be quite unnecessary to write

words of introduction for her here—having once appeared here, she will always be a welcome visitor.

For the opening bill, Thursday evening, Ibsen's "Little Eyolf" has been selected. This is the play with which the actress opened her own playhouse, the Nazimova theatre on Thirty-ninth street, New York, last April. It is reported to have been one of the very best things that this woman has done. "Little Eyolf" is almost as little known to Ibsenites as it is to the general theatre-goer, and here it has never been seen. Perhaps this is because it is the last of the great Norwegian plays, only "John Gabriel Borkman" and "When We Dead Awoke," following it. Or perhaps it is because after "Hedda Gabler" Ibsen wrote in another vein, breaking out of dreary symbolism into occasional flashes of Maeterlinckian fantasy and expositions of passion that were quite as red-blooded as any

which so fascinated the modern school of French and Italian dramatists.

Discus as you will, nothing is more discussed than Ibsen. "Little Eyolf" is different from his other plays, and it is not often performed, all of which lends much interest to Thursday night at the Colonial.

The drama is primarily one of passion. It reveals the attitude of a thoroughly impetuous woman of the vital, healthy type, towards a husband who is absorbed in the love of his child.

This Rita Almers will be portrayed by Madame Nazimova, and in this character she is said to reach the very pinnacle of her art. She is the wife of Alfred Allmers, and their one child, Eyolf, is a cripple. Alfred feels responsible. The wife, though he is supposed to be engaged in a great life work, a book to be called "Human daily development of this relation between father and son with a jealousy that is dynamic. Her love for her husband is met with coldness and indifference. At this point, the Rat Wife paid up on upper apparatus a 'savage' Piper of Hamelin. She lures rats to the water, where they are drowned, and one day Eyolf follows her and he, too, drowns.

In the second act, Rita is seen to be jealous of the dead child, jealous of its absorption of Alfred's mind. Like few other plays of the author, "Little Eyolf" has a not exactly happy but a comfortable ending. Alfred and his wife sit opposite each other and wrestle with their destiny. He suggests suicide, but it is distasteful to both. The two finally join hands and agree to take up life as they find it. Rita, who is one of the most human characters that Ibsen ever drew, affords Nazimova exceptional opportunities for the display of her talents.

On Friday evening and Saturday afternoon, Nazimova will appear in one of her most famous roles, Nora, in Ibsen's "A Doll's House."

This is one of her earliest successes, her second play in English, as a matter of fact, and the character has always been one of the most popular in her repertoire. Starting as the lovable, bird-like child-wife of the first act, and continuing through all the transcending tones of tragedy down to the divorce in the last act, Nazimova's characterization is different and more enjoyable than that of any other actress who has ever played the role. Nazimova's Nora will undoubtedly go down into theatrical history as one of the great characterizations of the era.

The biggest novelty of all has been reserved for Saturday night, when Nazimova will give for the first time in this city, "The Fairy Tale," a new play which she herself produced for the first time in the English language at Chicago on the 12th of last September.

"The Fairy Tale" is a translation by Nina Lewton from "Das Märchen," by Arthur Schnitzler, an Austrian author, who, although he ranks with Ibsen, Sudermann and Hauptmann in Germany and his native land, is virtually unknown here in America. Indeed, Nazimova has been the first actress of note to present any of his plays here. "The Fairy Tale" has already created widespread discussion, and there

is little question but that it will be selected as the play to be given by Nazimova during her regular New York season when she returns to her own theatre in January.

Inasmuch as "The Fairy Tale" has not been published in English, and is not readily obtainable in this part of the country even in German, a brief synopsis of it may not be out of place at this time.

Fanny Thieren (played by Nazimova) is a Viennese actress, who in her youth has had an affair with one Dr. Witte, and who finds that it pursues her through life like a Nemesis. The play opens at the Thieren home, where an older sister fears that her chances to marry may be spoiled by the stain on the family honor. Here Theodore Denner, a young author, brings hope and love into Fanny's soul by declaring, in a moment of fervid idealism, that "it is time that the world should be free from the fairy tale of the fallen woman." But circumstances make it difficult, overwhelmed with Fanny's love, to live up to his theories, and he is finally forced to admit that he is "not big enough" to do so. The final test comes when Fanny's success on the stage brings her an offer to go to St. Petersburg.

To accept, means to leave Denner. She lets him decide, and when he advises her to go, throws back at him his own words. "Yes, yes, he cries, 'perhaps it is a fairy tale, but there is another one a thousand times more treacherous and deceptive, the fairy tale of the woman who reformed.'"

Mme. Nazimova is bringing with her the entire Nazimova theatre company, of which the leading man is Brandon Tynan, who has been with the star ever since she began to play in English.

Mr. Tynan will appear as Alfred Allmers in "Little Eyolf," as Thorwald in "A Doll's House," and as Theodore Denner in "The Fairy Tale." Others in the company are L. Race Dunrobin, Fred L. Tiden, Reginald Mason, Orlando Daly, Thomas Russell, Edward Mason, William Hasson, Mrs. Jacques Martin, Miss Gertrude Berkeley, Marie Allen and Elsie Edmond.

### HOW FAVERSHAM'S PLAY CAME TO BE WRITTEN

William Faversham will present "The World and His Wife" at the Colonial theatre on December 9 and 10. It has been stated repeatedly that this play had been having a long and successful run in New York before finding its way into Mr. Faversham's hands. This is the truth of the matter is that four years ago a copy of James Huneker's review of the play, "The World and His Wife," taken from the New York Herald, was sent to Mr. Faversham's hands. He was then at his summer home in England. On his return to America Mr. Faversham hunted up Mr. Huneker and proposed that he make an adaptation of the play for his use. Mr. Huneker told him that by playwrighting was not his game; but that Charles Frederick Nirdlinger, who had already written several plays, was greatly interested in Echegaray's drama and was the right man to make an adaptation. Mr. Faversham acted on this suggestion, and Mr. Nirdlinger made the adaptation as suggested by Mr. Huneker, calling it "The World and His Wife."

Mr. Faversham accepted Mr. Nirdlinger's work on its completion. The notion that "The World and His Wife" had been suggested to several stars came through a natural error. In 1899 Mr. Nirdlinger published a book called "Masques and Mummies." In this work there was a chapter devoted to Echegaray's "The Great Galeoto." Referring to several adaptations of this play, Mr. Nirdlinger wrote: "Most senseless of the drama have long been cognizant of the poetic beauty and theatrical power of 'El Gran Galeoto.' Many have striven, in vain of course, to convince managers and actors of authority of the peculiar allurements of this most human and vital and universal of Jose Echegaray's plays. Translations, adaptations, versions, a score of them, have pleaded for hearing. The last, or rather belated, Mr. Palmer, held one of them in his desk throughout the entire period of his conduct of the present Wallack's theatre; but he could see no certain merit in the work, and flouted it for a succession of feeble fribbles that finally brought his regime to ruin." Yet ten years went by before a copy of James Huneker's review fell into Mr. Faversham's hands and the Nirdlinger version was under way. Sure, Mr. Nirdlinger's artistic discernment was employed to excellent purpose, and lucky was Faversham that he read Huneker's review.

### ATTRACTONS THIS WEEK

(Continued from Page Five.) wound the web about him, because he induced her lover, his friend, to swear never to marry her. The lover has committed suicide. She makes it appear his friend killed him. The wife of the accused man, who is not known to the jury, descends to the aid of the latter to gain her confidence and a confession. She has been at work long when the scene opens, and is almost despairing, as the time is the evening before the day for the opening of the trial. Her husband's lawyer and an officer are in an adjoining room where roars may be heard. The wife making a supreme effort to control herself, does the other woman with whom she has at last comes the confession. It comes haltingly and with interruptions—that distracts the wife with fear of failure. At last the admission that the dead man killed himself comes, and then the long strained tenses in the wife leaps at the throat of the other, and there is a thrilling display of joyous ferocity. The Woman in the Case proved one of the dramatic sensations when first presented in New York and had a long and uninterrupted run at the Herald Square theatre, and was later transferred to the Madison Square theatre, where it continued to draw capacity houses for months. The production will be a most finished one.

**CASINO THEATRE.** The excellent vaudeville bill which ceases with tonight's performances at the Casino is numbered among the best yet presented and the new program which goes on tomorrow, promises to be equally well made. The headliners are Marshal Bros., premier gymnasts and hand balancers. Westley & Bruce, crackerjack song and dance team, present the comedy playlet, "Billy Violet Stroud and company, in an offering of music and song, also present the wonderful baby actress, Violet, the youngest in vaudeville. The pictures, as usual, are of a high order.

**MISSION THEATRE.** After having done a phenomenal business last week with the Jeffries-Johnson picture, the Mission theatre will present for the pleasure of its patrons an entire change of program at today's matinee, and which will run the week. The bill will be made up of four reels of the latest and best releases, and songs by Lottie Levy James. The prices will be the same as they were before the Jeffries-Johnson pictures were put on.

**LUNA THEATRE.** Yesterday was the beginning of the second and last week of the special added attraction at the Luna theatre. The new manager, Mr. Ashton, certainly has a great drawing card in the illustrated lecture by Edward Holland, entitled "The Lights and Shadows of a Great City—Life in the Underworld." The subject, one of the broadest possible, is life today in the great metropolis of the western world, New York, the empire city, where the ceaseless tide of life bears its 5,000,000 souls ever onward;

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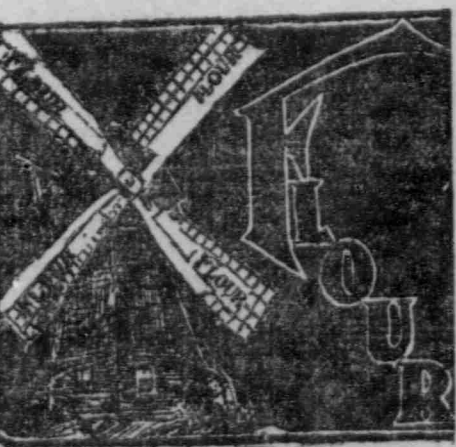
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